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ABSTRACT

A guide is presented for an exploratory language program whose goal is to develop an awareness in students of the variety of languages and cultures in their world. The course is a one-semester elective for middle and upper school levels, consisting of one general introductory unit on language and a series of language-specific units. It includes active participation in the language and in representative cultural activities. After a general introduction to the program, this guide provides step-by-step guidelines for the language and cultural experiences, and resource suggestions. The first section of these guidelines describes the general contents of the course units including the goals, time span, general contents, and information on the video-taped language component. The importance of the video component is noted because the teacher is not required to have prior knowledge of the language. The section on teaching the language specific units gives information and suggestions on room decor, a resource list, and a complete description of the language component. This includes teaching suggestions, a sample unit outline-plan, instructions on audio-lingual dialogue and basic structure presentation, and grading. The discussion of the cultural component outlines the required psychomotor, affective, and cognitive activities; the goals and objectives; grading; and use of resource persons. (AMH)

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Teacher's Guide
for
AROUND THE WORLD
LANGUAGES AND THE PEOPLE WHO SPEAK THEM

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CONGRATULATIONS

YOU ARE ABOUT TO EMBARK ON SOUTH CAROLINA'S NEWEST, MOST INNOVATIVE EXPLORATORY LANGUAGE PROGRAM. ITS GOAL IS TO DEVELOP THROUGH EXPERIENTIAL LEARNING AN AWARENESS IN STUDENTS OF THE VARIETY OF LANGUAGES AND CULTURES IN THEIR WORLD. THEY MAY STUDY AS MANY AS 8 DIFFERENT LANGUAGES. OF COURSE YOU PERSONALLY PROBABLY DON'T SPEAK 8 LANGUAGES AND ARE PROBABLY NOT AN EXPERT ON 8 DIFFERENT COUNTRIES. BUT THE BASIC GUIDELINES IN THIS BOOKLET AND THE INFORMATION IN THE MATERIALS INCLUDED IN EACH UNIT SHOULD GIVE YOU ALL THE KNOWLEDGE YOU NEED TO TEACH A GOOD COURSE--EVEN IF YOU WERE ONLY A FOREIGN LANGUAGE STUDENT AND NEVER A FOREIGN LANGUAGE TEACHER. THE LANGUAGE GOALS AND CULTURE EXPERTISE ARE NOT DIFFICULT FOR ANY ONE LANGUAGE, BUT THE OVERALL GOAL OF CREATING AN EXPERIENTIAL AWARENESS AND AN INITIAL UNDERSTANDING NOW OF THIS EVER SMALLER WORLD SHOULD BE A FOUNDATION BLOCK IN DEVELOPING YOUR STUDENTS' ABILITY TO COPE SUCCESSFULLY WITH THE WORLD THEY WILL LIVE IN TOMORROW.

THE FIRST STEP IS YOURS, BEFORE YOU DO ANOTHER THING, READ THIS BOOKLET CAREFULLY ALL THE WAY THROUGH. IT SHOULD ANSWER MANY OF YOUR QUESTIONS.

ABOUT THE PROGRAM

This one-semester elective course involves an overview of what "language" is, or where major languages of the world are spoken, and of what relationships exist between the language groups. It involves further an effort to introduce, through active participation in the language and in representative cultural activities, a new knowledge and appreciation of other cultures and at the same time a better perspective and appreciation of our own. The following excerpt from an article by Dr. Gregory J. Trifonovitch provides a good statement of the objectives and values of this kind of course.*

"The first basic assumption was that orientation . . . was merely the beginning of a process of continuous learning how to learn about one's own culture and other cultures . . . The second assumption is that there are natural linguistic and cultural barriers built around different cultural groups, but that many people who have lived in only one culture do not recognize this fact. The purpose of the orientation was not to tear down or circumvent these barriers but to create an attitude within the person to accept his own barriers as well as to learn to recognize the barriers of the other culture and develop a healthy attitude towards these boundaries . . . The third assumption is that culture is usually more effectively learned on the affective level rather than the cognitive level; thus, less emphasis was placed on intellectualizing and more on feeling and doing."

Like Dr. Trifonovitch's program, AROUND THE WORLD seeks to introduce the student to a variety of cultures through their languages, to increase the student's ability to see and appreciate his own culture through better knowledge of alternative cultures, and to accomplish this goal through letting him participate to some extent in other cultures by learning phrases and activities typical of them.

Consequently, the course serves all students--those who think they would like to study a foreign language and also those who are simply growing, finding what they like and what they can do. It can be considered a basic introductory pre-foreign language course of study. It has been successful at the Middle School or Junior High level as

*Dr. Trifonovitch is Senior Program Officer at the Culture Learning Center of the East-West Center in Hawaii. In this article he refers specifically to his eight years in preparing American personnel to assume duties and responsibilities in non-English speaking cultures. (Topics in Culture Learning, Edited by R. W. Brislin (Honolulu: 1973)).

an exploratory program, and at the 10-12 grade levels as both exploratory and elective. The course requires no particular proficiency for enrollment nor for successful completion. It has been a success experience both for students who are studying a regular sequence foreign language course, and for students who have never studied one nor plan to study one.

USING THIS PROGRAM

In this booklet you will find suggested class outlines that include both necessary factual information and ideas for student interaction and activity in working with the language-specific units. The units themselves, contain informational sheets for sharing or discussion, supplements to the basic language lesson, and step-by-step guides wherever needed for craft activities, including recipes, a list of resource suggestions and sample tests. It is hoped that the teacher will select from the unit material those topics and activities best suited to the particular school and student group.

The classroom

A world map, on the wall or on a chart stand, is necessary, and a globe is also desirable. Travel posters obtained from the various Embassies may appear as each country is studied, be replaced as a new country is undertaken or remain as reminders until the entire course is represented visually around the room. Or the posters may appear as permanent displays, a foretaste of countries to be studied.

Signs make excellent classroom additions. International driving signs (e.g., Let's Drive Right, a poster available from Scott, Foresman and Company) are recommended as are posters displaying the metric system used in most countries. Paper signs indicating Exit, Stop, Entrance, No Admittance, No Smoking, Right, Left, Straight Ahead and done in the foreign language are also recommended; they may be made as a student activity if desired.

It is also recommended that picture books and inexpensive native objects be on display accessible to students during the period of time that a given country is studied. The teacher can procure from library sources picture books and other appropriate reading materials, some of which most Embassies provide either free or for a subscription rate. Objects may be brought in by students or purchased, and the most successful are the kind that can be handled by students--a dragon toy, a paper fan, a camel, bell a sombrero.

Textbooks

The course recommends no textbook to be used by the student, but it may

be advisable for teachers to purchase as a reference text for themselves some easy-to-read and informative book that deals with the world's languages; one such title is TALKING YOUR WAY AROUND THE WORLD, 2nd Edition, by Mario Pei (Harper and Row). If some one country or activity is of particular interest to the students, the teacher may want to search out books on that area for further information. Otherwise, sufficient information should be found in the Teacher's Guide.

This course emphasizes differences in languages and cultural patterns; that is, communication and activity. It is designed to be taught through oral communication among teachers, students, and resource personnel as well as through activities in the classroom. Class discussions based on materials in the Teacher's Guide, on films and filmstrips, records and visits by resource people will be important features of the course. The classroom should lend itself to discussion and activity. Written work and research will be limited and directed, taking place largely outside the room itself.

A list of supplementary materials and resources, including materials for activities involving crafts, cuisine and customs, may be found in each unit. To this list, each teacher will want to add original ideas and include any special materials or resources available in the particular local situation.

Supplementary materials

The teacher may investigate in-district resources for filmstrips and films. Films available at South Carolina's A-V Center are given, and many Embassies provide films for either the mailing cost or a small rental fee, as scheduling permits. Teachers may also inquire of music departments about appropriate records and in some cases instruments (Glockenspiel, for example), and foreign records are often found marked down considerably at record sales.

WHAT'S IN THE UNITS?

The Around the World Program consists of one general introductory unit, Language: Yours, Mine and Ours and a series of language-specific units dealing with the countries Peru, Brazil, Japan, India (more units will be added to the program as they are developed).

GENERAL UNIT: LANGUAGE: YOURS, MINE AND OURS

All courses should begin with the general language unit, approximately 2-3 weeks, since it provides a general framework in which to fit subsequent learning. This unit seeks to make students aware of the language they already use unconsciously. It is divided into categories of activities useful for introducing and reinforcing six major concepts about language:

1. A sense of identity is very important to us.
2. Languages are codes.
3. We live in the changing world of our language.
4. Language is a set of rules made up by "no one and by everyone."
5. Language is not always spoken, not always written.
6. Languages are born; languages grow; languages die.

SPECIFIC UNITS

Each of the language-specific units centers around the culture of a particular country. Depending on the degree of depth with which each unit is treated, it is suggested that 2-3 weeks be spent on each. Each unit contains the same basic components:

1. Room decor information
2. List of library and film resources
3. Language component
4. Language video tape (available from the Office of ITV)
5. Cultural Components

Within each unit the language segment is basic, for language is the key element for real participation in another culture. The language practice, after the initial lesson, should be distributed throughout the course of the unit, a few minutes each day, with a few new phrases being taught near the end of the unit to provide variety. The teacher will of course, add, adapt, substitute or augment activities as is appropriate to the particular school and student group.

It is not necessary that you as the teacher be able to speak these languages, or any second language. This teacher's guide contains detailed hints and suggestions for practicing the language with your students. Each

unit is accompanied by a videotaped language component which should serve as the basis for instruction.

ITV COMPONENTS

The video-taped language component for each unit may be obtained by writing to the Office of ITV. Specify the unit you wish and send a blank video cassette 1/2 or 3/4" tape. (If 1/2" tape is used, please specify the model of VTR unit you will be using.)

Office of Instructional Television
206 Rutledge Building
Columbia, South Carolina 29201

Phone: 758-3676

Teaching the Language Specific Units

I. Room decor

Much will be added to your course if you are able to provide some "authentic" atmosphere for each language during the time you have students working with that language. A globe or world map is very important. If you have neither and have no hope of getting them, then prepare handouts of a world map with countries marked in and let students color in each country as they study it.

Signs and a copy of the flag should be made. If you are not clever at doing this, or have no time, introduce each unit with a Sign Day and have students each make some given sign. Among the kinds of signs listed in the units are numbers, currency equivalents, "Stop", "Danger", "No Parking", "Hospital", "Speed Limit", "Welcome to...", "Ms. X, teacher", "Mr. Y, principal" (to post on a PA speaker), days of school week, (Monday-Friday) to affix to the calendar, "Entrance", "Exit", "No Smoking", Sunny-Raining-Cloudy-Snow to affix to window each day, "Restaurant" (for food days), and other special event signs appropriate to various cultural activities. A clock, real or paper, showing the time in the capital of the country being studied may also be put up.

Customs house: At a front table, a customs house can have whatever typical trinket students are wearing as part of the atmosphere. Some students very much enjoy making and wearing these; others will not. Use your own judgment, but whichever decision you make, it should be for the whole class.

II. Resource list

Each unit contains a list of suggested resource books. Check your library to see what you have. If you have a similar book, but not the one listed, make a note on that page for your own reference. If you can, order appropriate books you will need. Arrange to have these books available to you during the time students will be studying that unit.

Embassy address: Many Embassies are very generous with pamphlets on their country. Where this information was available, lists of what they will provide on request has been included. Be sure you make your request on school letterhead paper and state that you would like to use this material in an Around the World course that is teaching language and cultural awareness to xxx-age students. (Note: If they reply, do glance over material for political bias if you suspect it might exist.)

Embassy films: Many Embassies provide films at little or no cost other than mailing. The list of these films and the cost, if any, are included. Give them time to mail, and emphasize the date you would like them. A "week of" or "during the 2-week period of" is probably a better method than "October 12" for assuring that film arrives when you want it. (And don't forget to return it promptly.)

A-V Library films: During the past four years, we have been purchasing some films on the various countries for the State A-V Library. These titles are listed together with the numbers you need to order them. If your school has already sent in its list, make your own request to Mrs. Leila Grace Cooper, State Department of Education or call her at 758-2687.

Student names: A list of names for boys and girls in the language to be studied is included. This will enhance your target culture environment; Joe Smith can be Pulak while you are studying India, Juan while you are studying Spanish, Hans if you are studying German, Turhan while you are studying Turk, Kiji for the Japanese unit, and so forth. You will, incidentally, have to explain to your students that no, "John" does not necessarily have a "translation" in many languages. You can assign names, let students choose them, have them on slips of paper to be drawn from a bowl, etc.

III. Language component

IMPORTANT: THE GOAL IS TO USE THE RIGHT PHRASES IN THE RIGHT SITUATION. Students should understand what these phrases mean, but should not be asked to do translation exercises. As you see the grammatical complexities of some of these languages, you will understand the wisdom of this simple, direct approach.

Writing should not be required. HOWEVER, in any given random group, about half of your students will be visual learners. They should be allowed to see what the phrases look like, but not until after they have been practicing them orally. For languages that do not use our alphabet, let them see the phonetics or use their own personal system to help them remember. If you show them the phonetics, make sure they understand that the "natives" do not write it that way. They should, in all languages, however, understand the signs around the room.

WHAT YOU HAVE IN THE LANGUAGE COMPONENT

In addition to a video tape of the dialogues, you have the various dialogue situations. On this tape, you will hear what kind of situation is taking place, e.g., "The customer comes in, asks a price;

it seems too high, he offers less, and the deal is made." Then comes this dialogue in the target language. There are about 12 dialogues in each language.

WHAT AM I SUPPOSED TO DO WITH THEM?

First, let the students listen to all the dialogues straight through. Then turn off the monitor, and, using your written script (for your own convenience only), begin the language lesson as follows:

To begin your language lesson, take first one situation, the greeting. Practice each part, letting students repeat with you in chorus, as follows: (The example below is in English, for clarity.)

YOU	STUDENTS
"Good morning."	"Good morning."
"Good . . ."	"Good . . ."
". . . morning."	". . . morning."
"Good morning."	"Good morning."

If many students still are not saying it confidently, break it down again, put it together again. When the chorale response sounds fairly good, go on:

"How are you?"	"How are you?"
"How . . ."	"How . . ."
". . . are you?"	". . . are you?"

Do not break down into too small segment before building it back together again. Be sure that your own intonation does not vary from "model" to "model". When this second part is going fairly well, review:

"Good morning."	"Good morning."
"How are you?"	"How are you?"
"I'm fine, thank you."	"I'm fine, thank you."
"I'm fine . . ."	"I'm fine . . ."
". . . thank you."	". . . thank you."

Continue in this fashion until the exchange is complete. Now, divide students into half a classroom, and later into rows. First you will cue them verbally:

"Good morning."	(Half A) "Good morning."
"Good morning."	(Half B) "Good morning."
"How are you?"	(Half A) "How are you?"
"I'm fine, thank you."	(Half B) "I'm fine, thank you."

Then cue them silently, by point, and let them, by class halves, carry out the exchange. Then let Row 1 exchange this greeting with, for example, Row 4, Row 3 with Row 2. Now call on two individual students (who seem to have caught on well) and let them give the exchange from their seats, and proceed with others in the same way. On the second day, the exchange may be acted out in front of the class.

NEXT, vary the pace by teaching numbers 1-6. (Save 7-12 until tomorrow.) Start out by letting students repeat each number in sequence: one...two...three...etc. Next, when you have done this 3-4 times, hold up numbers or write them on board and let students, in chorus, tell what they are --

4 "four"
3 "three"
6 "six", etc.

Vary this by doing addition $1 + 2 =$ (and you ask, in the language, how much?) "Three," and a little subtraction $15 - 12 =$ (How much?) "Three."

Quick review: "Good morning." (Direct to one student, and go through exchange with him. Do the same with a second student.)

NOW, take another segment of the situation dialogues, say, for example, a store dialogue, since this reinforces the numbers and the "How much?" Teach it as you did the greeting segment.

Each lesson contains a total of about 12 dialogue segments, including the numbers. Spend the first class hour as outlined above. During the second day, review these through enactments. You might, for example, reinforce the store dialogue by having a few props: you act as the store clerk for the first few customers, then call on various students to serve in turn. Then introduce, following the chorus repeat, partial class, individual outline, 2 more situations.

Pronounce the language the best you can. Pay particular attention to the intonation or "sing-song" quality, and throw yourself into the role. When speaking Chinese, think about Charlie Chan; it will help. Good intonation and mannerisms can overcome shortcomings in the precise "openness" of vowels or correct degree of "occlusion" for some consonant. The basic pitfalls are outlined for you on the Teacher's Information Sheet. And let the students understand that you are learning along with them. If you attempt to pose as the fluent speaker of 8 languages, they won't believe you anyway.

DIALOGUES EVERY DAY? Of course not. Here is a sample lesson outline. You will want to vary this, too.

SAMPLE PLAN:	First Day	Sign-making day. Assign signs to be made. Have students show their signs and give the word in the target language. Put the sign in its appropriate place. Distribute-- or have some students make,--symbolic "trinket" to be worn in class during this period, if you are going to have these.
	Second day	Show ITV segment to the class. Begin language lessons: 3 dialogues, including numbers.
	Third day	Review dialogues (15 minutes approximately). Discuss facts about country (20 minutes). Begin 2 new dialogues (15 minutes).
	Fourth day	Any leftover discussion of facts about country (10 minutes). Reviewing and enacting new dialogues (15 minutes). Fast review of old dialogues (5 minutes). ***Begin first hand-on cultural activity (your first, not ours).
	Fifth day	Continue first cultural activity. As students work, go around having them individually respond to dialogue situations presented this week. Last five minutes: introduce new dialogue.
	Sixth day	Three new dialogues (20 minutes.) Affective culture discussion (30 minutes).
	Seventh day	Reenact new dialogues (1 minute). Review language dialogues to date (5-7 minutes). New structural models with visuals (see below).
	Eighth day	A day of fine cuisine.
	Ninth day	Introduce remaining dialogues (15 minutes). More structural models with visuals (10 minutes).
	Tenth day	Complete second hands-on cultural activity Review and evaluate all language dialogue situations, either testing individuals as

*See below, Cultural component

others continue hands-on work on testing in group by reserving last 35 minutes of class. See below on How Do I Grade the Language Component?

There are many possible variations on the above. After the first language day, you may wish to introduce one dialogue per class (or two very short ones) and add in more hands-on and discussions activities that you find in the units. You may wish to devote a whole day to an instructor or a former member of the Bolshoi ballet).

Also, how much language per day students can absorb varies. A plan such as the above, that includes on some day 3 new dialogues, may be going too slowly for your class. In that case, it would be better not to introduce more dialogues but to begin structural models earlier.

On the other hand, your class may be able to master only one dialogue per day. So that the monotony of the same one does not overpower you, add in one very simple structural variation as an intermission, and plan cultural activities for the rest of the time.

Many classes will not be so pleasantly homogeneous. Perhaps you have noticed that some students learn quickly and others don't. You have? Then have some simple structural work on hand to vary the language for the better students while you keep asking the slower one the same dialogue responses. If you have some gifted students who are way ahead of others (although in two weeks this will not happen frequently, since there is not enough time for them to get that much lead) let them look up some words to go into the structural drills, such as "find 5 places that you might go on a date," "find 5 things you might want to order" and hand them the dictionary. This will afford them a challenging activity while you keep the pace with the others.

Included in each unit are "structural models" for use in practicing languages with your students. Follow the formula; do not worry too much about the exact translation. In unusual (for us) languages, such as Japanese, the translation may not make much sense, e.g., It-is-cold-the-subject-being-me = I'm cold. What you will find on your sheet is "I'm cold."

Also in the units, are vocabulary words with their English equivalents, spelled phonetically. To use structural models, you simply put appropriate vocabulary words in the slots indicated in the models. There will be a model for the student's answer and a model question for you to ask.

Here is an example in English so that you can see how it works.

Your model question: What do you want?

Student's model answer: I want a + noun.

Let us assume that on your list are nouns such as car, paper, money, newspaper. You will first let the students pronounce after you "car", "paper", "money", "newspaper." You would use visuals of some kind--toy model, magazine picture, blackboard drawing--to assist them in understanding what they are saying.

Then you teach the pattern; then you start asking the question. For example:

Ask Student A: "What do you want?"
Student A: "I want a car."
Ask Student B: "What do you want?"
Student B: "I want a newspaper."

Now that you see how it works in English, apply the principle to Japanese:

WORDS ON YOUR LIST:

STRUCTURAL MODELS

jidosha (car)	<u>Student response model:</u>	noun + O + kudasai
gami (paper)		I want a _____)
kane (money)	<u>Your question model:</u>	Nani ka hoshii desu ka?
shimbun (newspaper)		(What do you want?)

How this works in the class

Teacher: "Now you are going to ask for something. Let's ask for these things."
You show them your visuals. First, hold up or point to a car:
"jidosha... (pause for them to say the word) jidosha..."
(repeat)
"jidosha o kudasai." (pause for them to repeat; let them practice 2-3 times.)

Now hold up or point to the next object, e.g., paper and say:
"gami... (pause, let them say it, repeat 2-3 times).
"Gami o kudasai." (Again, pause, let them say it, and repeat 2-3 times).

...and so on with no more than 6 objects. Now display just these things and let students each ask for one thing as you ask them the model question:
It should go like this:

Teacher: Nani ka hoshii desu ka?
Student A: (choosing from the objects displayed) Jidosha o kudasai.
Teacher: Nani ka hoshii desu ka?
Student B: (choosing from the objects): Shimbun o kudasai.

Here is another example.

List

ginko (bank)
shokudo (dining room)
haya (room as in hotel)
yama (mountains)
sukiya (teahouse)

Your model question: Doko e ikimasu ka?
Their answer structure: place noun + e.

Again, use pictures--magazines, blackboard drawings, etc.

Again, practice the nouns themselves, either first or as you put them into the structure. Tell students, now you are going to tell me where you are going. (You won't have to translate the question when you get to it. They'll catch on.)

(point to bank) Ginko e. (and pause, and do it again as needed)
(point to room) Haya e. (and pause, and do it again, as needed)
etc.

Now you are ready to let them choose as you ask: "Doko e ikimasu ka?"
"Yama e." answers the student, indicating mountains.
"Doko e ikimasi ka?" you ask someone else.
"Sukiya e." She answers.

All language units will vary in terms of dialogue situations. It would be advisable for you to view each TV segment before introducing the language to the class.

ALSO ON YOUR SHEET:

Basic pronunciation pitfalls and intonation hints are listed, for what you most need.

Basic structural complexities are indicated, in very general terms. This information is intended to help you; it is not to be recited by the students.

NOTE: Gifted or interested students may want to know (and it is recommended that you briefly discuss) some of the "stranger" grammar elements as part of creating an awareness of the many structural alternatives that exist in language. But do not expect students to apply these rules or translate by using them.

HOW DO I GRADE? THE LANGUAGE GRADE = 50% OF THE TOTAL GRADE FOR EACH UNIT.

- A Student has learned dialogue responses correctly, can read classroom signs, and can demonstrate some limited creativity by answering simple questions within his ability.
- B Student has tried to learn language and has participated to best of ability in daily language lessons.
- C Student has tried to learn language and has participated to best of ability in daily language lessons.
- D Student has participated intermittently in language lessons and has not learned much.
- E Student has failed to participate regularly in language lessons.

Whether your class is one of average students or academically gifted, the criteria would be the same. Foreign language learning is a special dimension; a gifted academic student may be exceptional in science but not in Japanese. He may try very hard but not advance beyond the C criterion.

For actual testing, you may a) have students reenact their 4 favorite dialogues; b) tell them a situation and have them respond, e.g., "Someone is trying to mug you."; c) ask them some simple structural questions to test the depth of their ability (they may have forgotten some particular cue, but be able to answer questions, which is still A work).

If students are making something (such as a replica of the Taj Mahal), try to plan some form of display. Do you have storage room (at school or at home) to keep those objects which the class votes "best" and show them all on a late May Parent's Night? Is there a display case looking barren in the school hall? You may consider, if one of your units goes really well, to have the food day as the last day and invite your administrators and guidance personnel to a taste-and-display period.

IV. Cultural component

The cultural grade will count for 50% of the total unit.

Three kinds of activities are suggested: psychomotor, cognitive, and affective. Of these, for average classes the cognitive will receive the least emphasis; for gifted and talented classes it will receive equal but not greater emphasis. The purpose of all three domains is to lead students into experiencing, directly or indirectly, aspects of the target culture. The grade is a composite of these three.

PSYCHOMOTOR

At least two hands-on activities are included in each unit; in addition,

there are recipes that may be fairly simply prepared during class--and, of course, eaten. For languages that do not use our alphabet, writing some words in that language is included as this kind of experience. Suggestions for further activities are listed.

Choose those activities which you feel will best fit into your situation; consider student interest, materials needed, available help (such as an art teacher who might help with Inca pottery). You may think of some much better activity for a unit; by all means, organize it (and let us know, so we can tell others who are teaching this course). You may not know whether you have a resource person--is there someone in your town who really knows Oriental rugs? Many antique dealers do--but a little walking through the yellow pages of the phone directory might be fruitful.

Since most hands-on activities result in a rather turbulent classroom, be sure you have your organizational procedure well in mind, and inform the students how it will proceed. If you are getting ready to do food, who will be responsible for what? Who is bringing a bowl, or an electric skillet, or some part of the food? You? Susie? Fred and Bill and Butch? Where will you cook? Will different teams do this for different units? Will you demonstrate? Do you have napkins, plastic forks? (paper goods in large, inexpensive quantities can be purchased from several paper wholesalers; investigate those wholesalers where restaurants buy their paper-and-plastic supplies.) Who cleans up?

If you are doing a craft, think beforehand where the main supplies will be, how they will be distributed, whether or not newspapers to work on are needed--your art teacher, who does this sort of thing everyday will be helpful.

How do I grade this?

- A Student participated to the best of his or her own ability and exhibited enthusiasm or creativity or leadership.
- B Student participated willingly but could have done better.
- C Student participated.
- D Student participated reluctantly and intermittently.
- E Student unwilling to participate.

NOTE: Grade differently, eliminating "enthusiasm" from A category ONLY if student is identified as gifted or talented in the particular psychomotor area, e.g., art, music.

COGNITIVE

An Introductory Essay is included giving some basic facts and features of the country to be studied, with suggestions on how these might be discussed with the students. The purpose of this cognitive component is not to present facts and figures later to be recited or supplied on fill-in tests but rather to fix in the student's mind some identification and general concept of the country. One strategy for this is to relate it to things he knows about his own country.

Basic cognitive expectancies for all students for B level work:

Student can locate on globe or map the country and name the capital.
Student can recognize flag when displayed with other flags of units studied and recognize monetary unit from list of such units from other countries studied.

Student can relate in coherent fashion 4-5 characteristics of the country and its people.

Student can relate at least one way in which country's geography is different from the United States.

Student can relate one way the people or the quality of life of that country is different from the United States.

Add for gifted and talented students:

Student can describe principal geographical regions.

Student can state in very general terms the historical development, the economic status or situation, and type of political structure.

Example: Peru was the seat of an extensive Incan Empire and became Spain's wealthiest colony because of the rich mines of gold, silver and other metals. Peru won its independence from Spain 70 years after the United States declared its own independence. Peru does not produce enough food to feed itself, but places its hopes for the future on its forest land and the conquest of the Amazon basin region. It has a military government which is trying to break up the large land holdings and bring the large population of rural Indians into the economy. Recently, Peru passed a law making education compulsory as a result of this attempt; all children from 7-14 must attend school.

Student has some knowledge of some special feature of the country or its people or its history, (e.g., for Peru it could be an in-depth study of bullfighting, of Incas, of U.S. influence/interference, of textiles and rugs, of raising llamas....)

Gifted and talented students will have acquired this knowledge through the information you have provided from the Introductory Sheet and through research in both a general book on Peru (or an Embassy pamphlet) and on some topic of special interest to them, which they may demonstrate (as opposed to read an essay about it) to the class, using pictures, slides, charts, bulletin board display, etc.

How do I teach this?

Each day, review with the students (2-3 minutes at some different point each time in the schedule) some of the facts related to basic expectancies. The first 2-3 days you may ask questions (Where is Turkey on the map? If I'm in Turkey, what kind of money do I spend? If I had been born in Turkey, what church would I probably go to? If you lived in Turkey, would you be impressed seeing the Andes or have you seen that kind of thing at home?) On the following days, ask someone to "tell about what the country in Turkey looks like," "tell about the soldiers in Turkey," etc.

Keep reviewing each country occasionally as you study other units, not in a "now we are reviewing" manner, but in an occasional "mistake" or a comparison.

A mistake: (showing picture of Andes) "Now, where is this in Turkey?"
(showing Japanese flower arrangement) "What do the Russians call this famous art of theirs?"

A comparison: Russia has some very distinct, separate kinds of people just like India. Do you remember some of the different groups in India? (Debbie answers.) Yes, now getting back to Russia...

At the end of the unit, students should be able to write a short paragraph and demonstrate their ability to meet the basic expectancies listed above. Avoid the multiple choice or fact fill-in test. There is no way that you are going to do an in-depth treatment of any country. Rather, let the students remember about the countries whatever has interested them most; this will serve as a good basis for building future knowledge. Your "pick an answer" test will reflect only what you found interesting. Build a review into this paragraph test by requiring them to explain at least one difference between this country and the last one studied. (For a student who has severe learning disability in writing, test him orally or let him record his essays).

How do I grade?

- A Student meets basic expectancies.
- C Student only partially meets minimum expectancies.

- F Student does not seem to have any distinct idea of this country's identity.

Academically gifted and talented.

- A Meets minimum gifted and talented expectancies and in some way exceeds them.
- B Meets minimum gifted and talented expectancies comfortably.
- C Meets gifted and talented minimum expectancies at threshold level.
- D Meets gifted and talented minimum expectancies only partially and in sketchy manner.
- F Fails to demonstrate that this country is clearly defined in his own thinking.

NOTE: If gifted and talented student is identified on ANY basis other than "academically gifted/talented", use general expectancies criteria.

AFFECTIVE

In each unit at least one cultural expression of an attitude that contrasts or parallels is presented, with guidelines for developing a discussion on it. Any given class may branch off into some very different direction than that assumed by the guidelines. Students may wish to compare this attitude with something they have learned about one of the other countries studied.

The purpose of this component is to have them become aware of the attitudes we take for granted in our culture, to explore how else one might think about something, and to examine their own thinking about it under different circumstances.

How do I grade?

All students, all programs.

- A Student made original contributions to discussion and showed he was trying to think through the premise to the best of his ability.
- B Student participated actively in discussion.
- C Student participated attentively.
- D Student was only intermittently attentive.
- F Student was detached.

Using a resource person

If you have a "native", having this person express himself on your affective aspect can be very interesting. Students can have questions pre-

pared in advance to ask.

If you are not accustomed to having resource persons visit your class, you may find it useful to keep the following in mind:

#Punctuality is not a value in all cultures. Have something in reserve to do, just in case.

#Not all foreigners relate comfortably to American teenagers, and American teenagers are quick to sense this. Be careful to avoid creating a negative attitude towards a country because of one unfortunate encounter.

#Your guest is not only a "native", but a native from a given social class, political bias, and personal as well as cultural values and attitudes. You may detect some strong bias during the interview; naturally, you would not try to corner the guest with soul-baring questions, but afterwards you will want to review some of his comments and let the class determine what selective perception or personal bias might have been at work there would not necessarily hold for everyone from the same culture.

THE END OF THE COURSE

Save all of your resource people for this last week.

Review informally all the countries you have studied.

Give facts, phrases, flags, signs and let teams compete to identify them.

Let everyone find out something extra about his favorite country.

Let everyone plan his own Around the World tour.

Plan a party.

Let everyone come as a native from his favorite country.

Each student can speak only the phrases in the language of his native country, and the first student to identify correctly everyone else wins (or the first team of 3).

Display all the hands-on products and throw a foreign food party.

How do I grade

You don't. By now you should have a language grade from each unit and a culture grade. Average them all up, and join the party.